

BULLETIN OF THE ART INSTITUTE OF CHICAGO

SEPTEMBER-OCTOBER NINETEEN THIRY-THREE



THE ART INSTITUTE OF CHICAGO. THE OFFICIAL FINE ARTS DEPARTMENT OF A CENTURY OF PROGRESS EXPOSITION.

VOLUME XXVII

NUMBER 5



A VIEW OF THE GALLERY OF SIXTEENTH CENTURY ITALIAN PAINTING SHOWING WORKS BY TITIAN, TINTORETTO, AND BRONZINO.

THE SIGNIFICANCE OF THE CENTURY OF PROGRESS ART EXHIBITION

"The vast loan exhibition now on display in the Art Institute of Chicago is the finest art exhibition ever held in America, not merely because of the many masterpieces it contains but because it provides the clearest panorama of painting yet assembled in this country."

Malcolm Vaughan, Art Critic,
The New York American

THE Century of Progress Exhibition of Painting and Sculpture is not only a success; it is an unqualified triumph. From east and west, from north and south, art critics, amateurs, dealers, museum directors, collectors, famous international visitors, as well as those more casually interested have joined in a chorus of praise such as has seldom been heard in connection with an art event. This is more significant because of doubts that

were clearly voiced at the time the exhibition was announced. A showing of this kind—old masters and modern masterpieces—had never before been attempted in connection with a world's fair, and certain critics were frankly skeptical. "Your visitors won't understand it," they objected. "All they want is an exhibition of popular art. Give them 'The Song of the Lark' and find out who owns 'Breaking the Home Ties' and borrow that. That's the kind of a show the public loves." But the cynics, for once, were wrong. Lost in the maze of Salon art which graced the Columbian Exposition they did not realize (as an editorial in *The Art News* pointed out) that "as the result of the great educational work which has been carried forward by our museums during the past decade a new public has arisen

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capable of intense enthusiasm for such an opportunity." It is this new public rather than the old that has been attending the exhibition by the thousands, and for the stray visitor who begs to see Jules Breton's missing canvas, there are hundreds who daily stop the guards to demand the Rembrandts or ask the way to the Cézanne room.

SOME STATISTICS

The attendance during the exhibition has been remarkable. By a special act of the State Legislature, the Art Institute building (with the exception of the special showing of painting and sculpture) has been thrown open to the public, free, every day of the week. Up to September 1, 891,370 have visited the museum, availing themselves of the permanent collections as well as a number of new installations purposely arranged for them. There has been a most attractive survey of Japanese prints that has drawn many to the Oriental Department. The Decorative Arts Department has opened several new galleries; the Children's Museum has been steadily patronized; the Print Department, which has staged a beau-

tiful and representative sequence of old and modern prints borrowed from some of the chief American sources, has so far attracted 178,125. The loan exhibition of painting and sculpture, completely filling the second floor galleries, has had one of the largest attendances ever recorded in the history of museum exhibitions. Such a record gains in importance when one remembers that the Art Institute is separated from the rest of "A Century of Progress" by over a mile.

ART EDUCATION IN THE EXHIBITION

The aim of the Art Institute was only partially fulfilled when it had succeeded in gathering together a superb survey of

painting and sculpture from the mid-thirteenth century to 1933. A museum fails when it does not educate; therefore the Department of Museum Instruction, the Extension Lecturers, and staff members are successfully embarked on a campaign of explaining the various exhibits. Again in this field the Institute is making history. Where most expositions have limited themselves to a cursory guide service, our guides have all had ex-



"REST ON THE FLIGHT INTO EGYPT" BY PAOLO VERONESE (VENETIAN, 1528-1588). LENT BY THE JOHN AND MABLE RINGLING MUSEUM, SARASOTA, FLORIDA.



"A MEMBER OF THE WEDIGH FAMILY" BY HANS HOLBEIN, THE YOUNGER (GERMAN, 1497-1543). LENT ANONYMOUSLY.

perience in art education. Every morning at 9:30 a general tour is given; some twenty or thirty great pictures are briefly discussed and the casual visitor who leaves the museum after such an hour feels himself more in touch with some of the supreme masterpieces than if he had wandered in a desultory way in and about the forty galleries. Special service is likewise available at any time and up to September 1, over 6,670 persons under the instruction of Miss Helen Barsaloux and her associates have seen the exhibit in this way.

For those who have had longer time to spend, Miss Helen Parker has instituted a series of helpful gallery talks, meeting daily at eleven, and stressing the art of a particular period or master. So accustomed have we become to studying through books and black and white half-tone illustrations that we often ignore the great stimulus to be derived from the object itself. This eleven o'clock lecture has drawn 3,035.

An extensive lecture program organized by Dudley Crafts Watson, assisted by George Buehr, Charles Fabens Kelley,

Miss Helen Mackenzie, Miss Helen Parker, and Daniel Catton Rich, has scheduled three forty-five minute illustrated talks daily, in Fullerton Hall. The total attendance at these lectures has been 32,930. While on the subject of guidance, one must not forget that Miss Mackenzie has taken 615 children on special tours, and that Miss Helen Gunsaulus has shown Japanese prints to 22 on her regular Thursday afternoon talks. All in all it may be truthfully said that no great exhibition has been so thoroughly interpreted to the public.

CATALOGUES

The catalogue of the exhibition of painting and sculpture was likewise designed to meet a peculiar educational need. A catalogue must do certain things; it must tell you at least the name of the artist and the title of the work and many stop there. But of late catalogues have grown more informative. Without trying to burden themselves with the detail of a "library volume," they have set down in brief, suggestive form something of the history as well as various opinions concerning the works exhibited. The recent great shows at Burlington House in London inspired the Institute to make a catalogue like theirs, containing notes which might serve to spur the visitor on to further study. Most of the authorities quoted may be consulted in Ryerson Library and it is gratifying to see the public bringing their catalogues into the reading room and searching out these references. The number of catalogues sold has been surprising; in fifteen weeks the first edition of 25,000 was exhausted; of the new edition (with corrections made and references checked) 12,237 already have been purchased.¹

The Print catalogue has sold 2,100 copies. This significant book contains sixty-three reproductions of the master prints as well as historical and interpretive introductions and notes on the various processes.

¹ A thousand have been bound in modern book-linen for those who wish the book in more permanent form. A few copies are still available at \$1.50. Bound copies of the Print catalogue, \$1.00.

² On article

THE PRESS

Almost without exception the newspapers and magazines² of this country have recognized the unique importance of the exhibition. Not only the critics but editorial and special-feature writers have discoursed upon its social as well as its aesthetic worth. In Chicago the radiotalks of Inez Cunningham, the series of "Masterpieces in the Official Fine Arts Show" of C. J. Bulliet, the understanding accounts of James O'Donnell Bennett as well as the regular reviews have proved particularly valuable. *The Chicago Tribune* reproductions in color have brought crowds to the galleries, thrilled by the intense reds and golds of Titian's "Venus and the Lute Player" or the sombre, rich browns of the "Aristotle with Bust of Homer" by Rembrandt.

Throughout the country such writers as Edward Alden Jewell of *The New York Times*, Malcolm Vaughan of *The New York American*, Carlyle Burrows, *The Herald-Tribune* (N.Y.), Charles Fabens Kelley, *The Christian Science Monitor*, Albert Franz Cochrane, *The Boston Evening Transcript*, Florence Davies, *The Detroit News*, to mention but a few, have given long and enthusiastic accounts. "The show is frankly magnificent," says Mr. Jewell; "The assembled exhibition is by far the greatest in our history," comments Mr. Cochrane, while Mr. Vaughan unhesitatingly calls it "the most distinguished exhibition ever gathered under one roof in this country."

All these critics have stressed the point made by Dr. W. R. Valentiner, Director of the Detroit Institute of Arts, when he said, "The Century of Progress Exhibition will be unique because it will be a show exclusively of masterpieces. Hitherto, especially abroad, such exhibitions have been merely or chiefly a gathering of works of all kinds and degrees of the different masters." Almost no one has failed to remark that the exhibition, through its arrangement of galleries by nationality and

²On page 89 will be found a list of magazine articles dealing specifically with the exhibit.



"Mlle. Jeanne Gonin" by J. A. D. Ingres (French, 1780-1867). Lent by the Taft Collection, Taft Museum, Cincinnati Institute of Fine Arts.

period, presents an unusually clear vista of Western painting. This historic progression from the primitives through the Renaissance, the Baroque, the Rococo, and down through almost every significant movement of the nineteenth and twentieth centuries allows the public to grasp the essentials of the great schools and great personalities involved. As they proceed from one room to another the evolution is vividly staged for them. This clarity of plan has been one great factor in the success of the exhibition.

WHAT THE PUBLIC LIKES

It is both interesting and important to study the reactions of the public in the galleries. What do they like? First, of course, Whistler's "Arrangement in Grey and Black" more popularly known to the visitors as "My Mother" or simply "Mother." This painting attracts but does not exhaust their interest. From there they visit the Holbeins, paying special regard to "Catherine Howard;" Rembrandt, particularly the "Aristotle," next claims them; the Venetian gallery

with its three Titians, its Veroneses and remarkable Tintoretto is almost constantly crowded. The Spanish masters (El Greco, Velasquez) are in high favor.

When it comes to the nineteenth century and contemporary works, it is significant to see the change from the reaction of 1913. In the memorable Armory Show of that year, the crowds milled round Duchamp's "Nude Descending the Stairs," shrieking with laughter. Today the general attitude is more humble; there is perhaps more inclination to doubt themselves rather than the artist. In letters which the visitors send home or in accounts which they publish in their local papers many confess that the moderns interest them, even when they cannot entirely understand the principles involved. The galleries of the Impressionists are full; the one-man room containing eighteen Cézannes is never empty from nine in the morning until closing time. What we see throughout the entire exhibition is a public trying conscientiously to understand.

WHAT THE CRITICS LIKE

The art critics have singled out parts of the exhibition for mention. Like the public they are enthusiastic over the eleven El Grecos, remarking that nowhere outside of Spain could one match such a group and even there one would miss "The Assumption" and "The View of Toledo." Universally they admit the supremacy of the sequence of

modern French painting, beginning with David and Ingres and coming along with rooms given to Monet and Degas, Manet and Renoir, Cézanne, Gauguin, Seurat and Rousseau, Van Gogh and Toulouse-Lautrec and closing with Matisse and Picasso. In a recent article in *The Burlington Magazine* the English critic, Roger Fry, on this subject wrote: "Speaking for myself, I find that every time that an opportunity of seeing a good selection of Impressionist painting occurs, my admiration for the masters of that period increases. As it recedes into the past and its historical distance enables us to take a more general view of the movement as a whole, it takes on more and more the appearance of one of the great movements of creative energy of the European tradition and like the great masterpieces of a remoter past, these works do not date. They seem as though they were painted yesterday and for our special delectation."

The American sequence, according to Edward Alden Jewell, "is all in all a truly memorable exhibition. It ought to make history. Nay, it is sure to" and he goes on to remark on the "large and amazingly well-chosen group of paintings by our American contemporaries which most

eloquently attest the vitality of present-day native expression."

One thing that both public and critics alike have noticed is the remarkable beauty of many of the works owned by the Institute, and here shown to best advantage in such distinguished company. Visitors



"THE JOHNSTONE GROUP" BY HENRY RAE BURN (SCOTCH, 1756-1823). LENT BY ROBERT W. SCHUETTE, NEW YORK.

who have known the museum for years are struck anew by the Ryerson Rogier van der Weydens, or the Birch-Bartlett Van Goghs, or the Moroni of the Worcester Collection or the early Velasquez in the Charles Deering Spanish group.

AMERICAN COLLECTING

As set forth in the brief *Foreword* in the catalogue, one of the intentions of the Institute was to celebrate "A Century of Progress in American Collecting," showing "works which are rarely if ever seen by the public, emphasizing in this way the resources of the nation." As Dr. Valentin observed, "the high quality . . . is typical of American picture collecting by the wealthy men who have made American collecting the most important movement in the comparatively recent years of art." In a volume published in 1930, the great critic of Italian pictures, Bernhard Berenson, could say "How far, how far, we Americans have traveled in one generation. The same collector who thirty years ago would have bought nothing that was not Barbizon, who then had no familiarity with other names in Italian art than Raphael, and Leonardo and Michelangelo, will now send our runners to secure him Cavalinis, Margaritones, Vigorosos and Guidos, Berlinghieris and Deodatis—or at least pictures of that glorious epoch!"

But as Albert Franz Cochrane has pointed out perhaps the most significant thing is the vast number of unshown works of art which

such a selection implies. Impressive as the 795 paintings now on view are, they merely "skim the surface of our accumulated resources" and again reinforce the observations of those historians who compare the recent movement of art objects to America with Rome's transplanting of Greek art, and Napoleon's "collecting activities" in Italy. "The show is proof that America need no longer depend upon Europe either for the art of the past or the art of the present. It is in effect America's artistic declaration of independence." (M. W. Childs, *St. Louis Post-Dispatch*.)

THE NEW PUBLIC

What remains, or what will remain after November 1, when the exhibition is at an end and when the individual works are shipped back home to the thirty-two museums and the 156 private collectors and galleries who have generously lent them? One may hope for the consequence optimistically voiced by *The Art News*: "Since the Century of Progress Exhibition has now logically brought us to a stage in our artistic growth when youthful errors are less indulgently forgiven, American collecting should enter upon a new era of wise and thoughtful selection rather

than impetuous accumulation." Another result, this inevitable, is a revaluation of schools and men; in a comparative survey of this kind, certain artists rise, others fall. A year ago one of the great American museums tried to get at a true estimate of our past and pres-



"THE RAILROAD" BY EDOUARD MANET (FRENCH, 1832-1883).
LENT BY HORACE HAVEMEYER, NEW YORK.



"THE MOULIN DE LA GALETTE" BY AUGUSTE RENOIR (FRENCH, 1841-1919). LENT BY JOHN HAY WHITNEY, NEW YORK.

ent heroes of painting, in an exhibition called "The Taste of Today." In a way the present exhibition illustrates the same point, for, as Malcolm Vaughan has remarked, "a knowledge of the past assumes significance according to the knowledge it gives us of the present. Herein," he finds, "lies the glory of the exhibit in Chicago. It constitutes the greatest attempt yet made in this country to show the art of yesterday in relation to the art of today."

There is no doubt that this Century of Progress Exhibition will stand as a landmark in the history of art in America. When it is dispersed and lives as a whole only in the memory of those who have seen it, it will continue to exercise an influence. Other exhibits, rightly or wrongly will be compared, and rightly or wrongly judged by it. Its greatest significance, however, may remain the one stated at the beginning of this summary. Beyond its quality, its beauty, its clear presentation, lies this inescapable fact: it is the first great

exhibit at which the new American public has been seen in accumulated force. In 1893, the World's Columbian Exposition focused the attention of millions upon the Fine Arts; on that occasion many came face to face with original examples of painting and sculpture for the first time. If with its lack of discrimination and confusion of values, the Columbian Exposition could have had this influence, what may we expect from the Century of Progress Exhibition? In the course of five months, it has discovered a public eager to know, eager to enjoy and has played a remarkable role in educating them. Many of the visitors who come back again and again to the Institute are *experiencing* art for the first time. After November, this museum and others must step forward ready to go on with the task. For upon this new public, rather than upon a few experts, a few critics or sophisticates, depends the art of tomorrow.

SOME OF THE MAGAZINE ARTICLES ON THE EXHIBITION

These periodicals may be consulted in Ryerson Library. Duplicate copies for sale are starred.

- *1. *The American Magazine of Art*, XXVI (1933), No. 6 (June), "Individual Masterpieces," 279-291. 13 illustrations.
- *2. *The Art Digest*, VII(1933), No. 16 (May 15), 11-36, 50. 29 illustrations.
3. *The Art News*, XXXI(1933), May 27, 1-8. 2 illustrations; June 3, 1933, 1, 6, 7. 1 illustration.
4. Bulliet, C. J., "A Century of Progress in Collecting," *Parnassus*, V (May 1933), 1-7. 5 illustrations.
5. Comstock, H., "Six Centuries of European Painting at Chicago," *The Connoisseur*, XCI(1933), No. 381 (May), 344-7. 5 illustrations.
6. De La Mater, "Visiting America's Greatest Exhibition of Paintings," *The World's Fair Weekly*, May 13, 1933, 8-12. 11 illustrations.
7. Frankfurter, A. M., "Art in the Century of Progress," *The Fine Arts* XX(1933), No. 2 (June), 7-48, 59-61. 128 illustrations.
8. Nirdlinger, V., "The Art of History," *Parnassus*, V (May 1933), 8-11. 4 illustrations.
- *9. Rich, D. C., "The Exhibition of French Art," *Formes*, XXXIII(1933), 381-3. 10 illustrations.
10. Rich, D. C., "Art in Chicago, 1893-1933," *Vogue*, July 15, 1933, 38-9, 61. 8 illustrations.
11. Sherwood, W. J., "The Art Exhibition of A Century of Progress Exposition," *The Chicago Visitor*, V(1933), No. 4, (April), 13, 36-9. 8 illustrations.
12. Sherwood, W. J., "At the Art Exhibition of A Century of Progress Exposition," *The Chicago Visitor*, V(1933), No. 7, (July), 15, 38-9, 47. 6 illustrations.
13. Wilson, J. M., "Once in a Lifetime," *The Delphian Quarterly*, XVI(1933), No. 3 (July), 2-11. 7 illustrations.



"SAN DONATO OF AREZZO AND THE TAX COLLECTOR" BY LEONARDO DA VINCI (FLORENTINE, 1452-1519). LENT BY THEODORE T. ELLIS, WORCESTER, MASSACHUSETTS.



"FALCON ON A PERCH" BY TORII KIYOMASU.
THE CLARENCE BUCKINGHAM COLLECTION.

A SPECIAL EXHIBITION OF JAPANESE PRINTS

DURING the Century of Progress Exposition a special exhibition of Japanese prints has been hung in galleries H 5 and H 9 in the terrace addition. They are all from the Clarence Buckingham Collection, and in a remarkable way illustrate this branch of Japanese Art for the past two centuries. They cannot be surpassed in quality by any other collection.

Some of the choicest of these prints are on the walls for the first time and will remain on view until November 1st. In gallery H 5, A Survey of the Old Masters

has been hung in chronological arrangement, and one may follow the development from the so-called "primitives," printed only in black and white from one block, through the various progressive steps to the final accomplishment of multi-colored printing from woodblocks. In gallery H 9 the work of the present-day artists is very fully represented.

Beginning with the late seventeenth century, the work of Moronobu, Torii Kiyonobu and Kiyomasu may be studied from the rare large-sized prints called *sumi-ye* or "ink pictures," handsome portraits of famous beauties drawn with a sweeping calligraphic line of great freedom and strength. Those which are colored by hand in orange and yellow are known as *tan-ye* or "tan pictures," *tan* being a pigment derived from red lead. An uncommon type of print may be seen in the group of small-sized pictures, also hand-colored, which are made more glowing through the application of *urushi* or fish-glue. These are known as *urushi-ye* or "lacquer pictures." Generally they are portraits of famous actors in favorite rôles.

The first color-printing was confined to two shades, green and pink or *beni*, which gave to the early color-prints the name *beni-ye*. Rarely does one see them in their pristine state with the pink in its original color. There are five *beni-ye* on the wall which are in superb condition. Full color printing came into its complete development under Suzuki Harunobu who is one of the greatest of all the designers and who worked from 1765-1770. These "brocade-pictures" or *nishiki-ye*, as they were called from their multiplicity and beauty of coloring, are represented by nine important examples, each one a triumph of design and sensitive line drawing. Shunshô is represented by some of his most famous actor prints and Kiyonaga, the culminating figure of the whole print world in Japan, can be seen at his best in the two triptychs and the other single sheet designs chosen for this exhibition.

The great designers of figure subjects, Sharaku and Utamaro, are represented by

characteristic examples—Sharaku is known for his bold portraits of actors—Utamaro is loved for his drawings of beautiful women.

Two groups of five prints each illustrate the work of the two great landscape artists, Hokusai and Hiroshige. Hokusai's vigor and love of the austere side of nature may be seen in the famous "Wave at Kanazawa" and in "Li Po at the Waterfall of Lo Shan." Nature's serene and quiet moods are more characteristic of Hiroshige who is represented by "Rain on Ohashi Bridge" and the particularly fine copy of "The Monkey Bridge in Moonlight."

HELEN C. GUNSAULUS

THE GOODMAN THEATRE

THE *Romantic Young Lady* by Sierra will open the third season of the Art Institute Members' Series on October 30th. The second play will be *Macbeth* by William Shakespeare early in December, the dates to be announced in the *Bulletin*. The plays for the rest of the season will be *The Royal Family* by Kaufman and Ferber, *John Gabriel Borkman* by Henrik Ibsen, *Great Catherine* by George Bernard Shaw, *Anathema* by Leonid Andreyev and *The Farmer's Wife* by Eden Phillpotts. The coupons will be mailed out to Members about the first of October with a letter giving specific information as to their use.

The Children's Theatre will open its eighth season on October 21, Saturday afternoon, with *The Pied Piper* by Mrs. Charlotte B. Chorpenning. The plays for the remainder of the season will be *Cinderella*, *The Arkansaw Bear* and either *The Prince and the Pauper* or *Rumplestilkins*. As usual Art Institute Members will receive a twenty-five cent discount per ticket on the dollar tickets and the seventy-five cent tickets, upon presentation of their membership cards.

Telephone reservations may be made for tickets for the Children's Theatre and for reserved seats for the Art Institute Members' Series.



LACQUER PRINT, "THE ACTOR SANJO KANTARO"
BY TORII KIYOMASU (WORKED UNTIL 1785).
THE CLARENCE BUCKINGHAM COLLECTION.

A HANDBOOK FOR THE ORIENTAL DEPARTMENT

A HANDBOOK of the Department of Oriental Art has just been issued, containing eighty-one illustrations of outstanding objects in the collections and brief descriptive text. It is divided into four sections, Chinese, Japanese, Muhammadan, and Miscellaneous. The price is fifty cents per copy in limp paper covers, and seventy-five cents in bound covers.

A CENTURY OF PROGRESS PROGRAM FREE TO MEMBERS

(Non-Members—Admission 25 cents)

FULLERTON HALL LECTURES ON THE FINE ARTS EXHIBITION

By DUDLEY CRAFTS WATSON except when otherwise stated.

THE ART INSTITUTE has arranged for the Members and their immediate families the following program during the final six weeks of a Century of Progress Exhibition. The lectures bear directly upon the special Fine Arts Exhibition. The lectures will be given in Fullerton Hall by Dudley Crafts Watson and several members of the regular Lecture Staff of the Art Institute. No special reservations can be made and members are advised to come early. Guest ticket privileges cannot be extended during this period and membership tickets must be presented by members and their families. After November 1 (the end of the Century of Progress Lecture Program), the regular membership lecture privileges, including guests, will be in order as heretofore.

The regular Winter Program for Art Institute Members will be announced in detail in the *Bulletin* for November.

A. AMERICA'S ART POSSESSIONS

MONDAYS, 2:00 P.M. REPEATED AT 7:00 P.M.

SEPTEMBER 25—Masterpieces from Other Museums.

OCTOBER 2—Masterpieces from Private Collections. 9—Paintings in the South Wing. 16—Paintings in the North Wing. 23—Paintings in the East Wing. 30—Forty Great Compositions in Color. By George Buehr.

B. EVENING SKETCH CLASS FOR NOVICES

MONDAYS, 5:45 TO 7:00 P.M. MR. WATSON AND MR. BUEHR

This is a class for those who have never tried to draw, and a practice hour for accomplished artists. Sketching materials are supplied for 10c to Members, for 25c to non-Members. September 25 through October 30.

C. IMPORTANT PHASES OF THE EXHIBITION

TUESDAYS, 2:00 P.M.

SEPTEMBER 19—Twenty Masterpieces of the Exhibition, and Why. 26—Painting, Sculpture, and Architecture at the Fair.

OCTOBER 3—Twenty Modern Paintings Most Difficult to Understand. 10—Art in Chicago, 1893 and 1933. 17—A Century of American Painting. 24—What Is Modern Art? By Daniel Catton Rich. 31—A General Survey of the Exhibition. By Helen Parker.

D. THE PAINTINGS AND SCULPTURES OF THE EXHIBITION

THURSDAYS, 12:15 NOON. REPEATED AT 7:00 P.M.

SEPTEMBER 21—The Religious and Mystical Paintings in the Exhibition. 28—The Master Portraits in the Exhibition.

OCTOBER 5—The Master Sculptures in the Exhibition. 12—The Master Landscapes in the Exhibition. 19—Painters of the Medieval World. By Daniel Catton Rich. 26—What to see on a Last Visit to the Exhibition. By Miss Helen Mackenzie.

E. THE MOODS OF THE EXHIBITION

THURSDAYS, 2:00 P.M. REPEATED AT 8:00 P.M.

SEPTEMBER 21—The Quest for Beauty: An Italian Epic. 28—Art in Our New American Life.

OCTOBER 5—The Four Master Impressionists, Monet, Degas, Manet, Renoir. 12—Modern Art, Paris to Chicago. 19—French Insurgent Painters of the Exhibition. By Miss Helen Parker. 26—The Most Stirring Pictures in the Exhibition. By George Buehr.

F. A SKETCH CLASS FOR AMATEURS

FRIDAYS, 10:00 TO 11:45 A.M. MR. WATSON AND MR. BUEHR.

The special Century of Progress Sketch Class, which has been so successful throughout the summer, is continued to the end of the Exposition. Sketching materials supplied to Members for 10 cents, to non-Members for 25 cents. September 22 through October 27.

G. MASTER PAINTERS OF THE EXHIBITION

FRIDAYS, 12:15 NOON.

SEPTEMBER 22—Rembrandt. 29—Titian.

OCTOBER 6—Whistler. 13—Picasso. 20—Cézanne, Rebel and Classic. By Daniel Catton Rich. 27—Vermeer to Bellows. By George Buehr.



"THE WEDDING DANCE" BY PIETER BREUGHEL, THE ELDER (FLEMISH, c. 1525-1569). LENT BY THE DETROIT INSTITUTE OF ARTS.

EXHIBITIONS

- June 1—October 31—Two Centuries of Japanese Prints from the Clarence Buckingham Collection. *Gallery H5*.
Exhibition of Japanese Prints by Modern Artists from the Clarence Buckingham Collection. *Gallery H9*.
- June 1—October 31—Exhibition of Prints by Old Masters. A Century of Progress in Print Making. *Galleries 12, 13, 14, 16, 17, 18 and 19*.
- June 1—October 31—A Century of Progress—Loan Exhibition of the Fine Arts. *All second floor Galleries*.
- June 1—October 31—Objects for the Permanent Collection of Special Interest to Children, Including Dolls, Miniature Objects, Prints, Sculpture, and Cases Illustrating Various Art Processes. *The Children's Museum*.
- June 1—October 31—Exhibition of German, French, Spanish and American Glass of the 18th, 19th and 20th centuries. *Gallery G10*. Exhibition of Faience of the Italian Renaissance from the Mr. and Mrs. Martin A. Ryerson Collection. *Gallery G5*. A Loan Collection of Lace. Anonymous. Velvets and Brocades from the Mr. and Mrs. Martin A. Ryerson Collection. *Galleries A1, A2, A3*. Exhibition of Metal work and Crystal: Ecclesiastica from the 12th century onward. *Gallery H3*.

DEPARTMENT OF MUSEUM INSTRUCTION

MISS HELEN PARKER, *Head of the Department*

The Department of Museum Instruction will continue its program until November 1 in connection with The Century of Progress Fine Arts Exhibition as follows:

Every weekday morning at 9:30 (and on Sundays at 1 P.M.) there will be a GENERAL TOUR of the Exhibition by Miss Helen Barsaloux.

Every weekday at 11 o'clock there will be a LECTURE IN THE GALLERIES on some special phase of the Exhibition by Miss Helen Parker.

The October schedule will be as follows:

OCTOBER

- 2—Monday. German and French Primitives.
- 3—Tuesday. Italian Old Masters.
- 4—Wednesday. Retrospective American Painting.
- 5—Thursday. Seurat and Gauguin.
- 6—Friday. French Nineteenth Century Painting.
- 7—Saturday. Italian Old Masters.
- 9—Monday. Flemish and Dutch Primitives.
- 10—Tuesday. Italian Masters of the High Renaissance.
- 11—Wednesday. Modern American Painting.
- 12—Thursday. Van Gogh and Toulouse-Lautrec.
- 13—Friday. Manet and Renoir.
- 14—Saturday. Italian Masters of the High Renaissance.
- 16—Monday. Dutch and Flemish Seventeenth Century Painting.
- 17—Tuesday. Spanish Painting.
- 18—Wednesday. Contemporary German and Austrian Painting and the Abstractionists.
- 19—Thursday. Matisse and Picasso.
- 20—Friday. Degas and Monet.
- 21—Saturday. Seurat and Gauguin.
- 23—Monday. English Eighteenth Century Painting.
- 24—Tuesday. French Eighteenth Century Painting.
- 25—Wednesday. Italian Old Masters.
- 26—Thursday. Contemporary French Painting.
- 27—Friday. Cézanne.
- 28—Saturday. Van Gogh and Toulouse-Lautrec.
- 30—Monday. French Nineteenth Century Painting.
- 31—Tuesday. Contemporary International Painting.

Private guide service may be had any time, preferably by appointment in advance.

The regular program of the Department of Museum Instruction with series of daily lectures on the history and appreciation of art meeting once a week as heretofore, and the evening courses, will not be resumed until January 2, 1934. The Department will be closed during November and December. A detailed schedule of the lectures then offered will be published in the December *Bulletin*.

THE RESTAURANT

The Cafeteria is open every day except Sunday from 11 to 4:45 o'clock. On Sunday the hours are 12:15 to 8 o'clock. Arrangement for parties and luncheons may be made with Miss Aultman.

SPECIAL OFFER TO MEMBERS: *Coupon ticket books in amounts of \$1.00 and \$3.00 are now on sale to members at a reduced price of 10%, making the cost of these books respectively \$.90 and \$2.70.*

CATALOGUES OF THE LOAN EXHIBITION

The Official Catalogue of The Century of Progress Exhibition consists of two parts: Part I. PAINTING AND SCULPTURE, including full notes on all exhibits and 135 illustrations. Price \$1.00. In modern linen \$1.50.

Part II. PRINTS (Old Master and Modern), with descriptions of important items and 63 reproductions. Price \$.50. In modern linen \$1.00.

CLASSES OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS

SATURDAYS at 11:00 A.M. Mr. Watson and Mr. Buehr.

SEPTEMBER 30—Our Summer Sketching (chalk talk).

OCTOBER 7—The Best Painters of A Century of Progress Exhibition (stereopticon). 14—Sketching the Fair (chalk talk). 21—Pictures of the Fair by Day and by Night (stereopticon). 28—Making an Autumn Picture (chalk talk).

THE CHILDREN'S MUSEUM

DURING the month of October Miss Mackenzie, the Curator of the Children's Museum, will conduct a tour for children through the special exhibition of paintings and sculpture every Saturday at 11:00 A.M. The tour is planned to help children of from eight to fifteen years of age to enjoy and understand the exhibition. The fee for the tour is ten cents for children and twenty-five cents for adults accompanying them. This fee is in addition to the twenty-five cent admission fee to the special exhibition. The tours start from the Children's Museum promptly at eleven o'clock and return there at twelve o'clock.

UNIVERSITY OF CHICAGO

***APPRECIATION AND CRITICISM.** Mondays from 2:15 to 4:15. Miss Driscoll. A non-historical approach to art offering an interpretation of the artist's point of view. First meeting October 2, Gallery 3.

***HISTORY OF PICTORIAL FORM.** Tuesdays from 10:45 to 12:45. Miss Driscoll. A study in the history of painting considering changing modes of representation and design from the earliest times to the present. First meeting October 3, Gallery 3.

*A University College course, University of Chicago, giving university credit but open to students not desiring credit. Fee, fifteen dollars for three months. Registration last week in September at University College, 18 South Michigan Avenue.

THE SCAMMON FUND LECTURES

Fullerton Hall, Tuesdays, at 2:30 P.M. For Members and Students.

NOVEMBER

7—Lecture: "The Pattern of Our Period." Forbes Watson formerly Editor of "The Arts," New York City.

14—Lecture: "Meaning of the Baroque." Meyric R. Rogers, Director, City Art Museum of St. Louis.

21—Lecture: "Henri Rousseau le Douanier." Gordon B. Washburn, Director, Albright Art Gallery, Buffalo.

28—Dance Recital. Jesseca Penn.

DECEMBER

5—Lecture: "Twentieth Century Painting." James J. Sweeney, New York City.

12—Lecture: Subject to be announced later. Elizabeth Wallace, formerly of The University of Chicago.

19—Christmas Holiday.

26—Christmas Holiday.

COMMENTS ON THE EXHIBITION PAINTING AND SCULPTURE

MR. FRANCIS HENRY TAYLOR, Director of the Worcester (Massachusetts) Art Museum: "The most important exhibition I have ever seen under a roof—a magnificent accomplishment and a liberal and subtle education for the whole country."

Mr. Blake-More Godwin, Director of the Toledo (Ohio) Museum of Art: "The Exhibition of Paintings and Sculpture at the Art Institute during The Century of Progress Exhibition is unquestionably the finest art exhibition ever held in America. Never before has such a notable group of paintings been brought together for public exhibition. Its comprehensive nature, extending from the Italian Primitives to the work of the ultra moderns, gives all visitors an unparalleled opportunity to study the development of painting."

Mr. Herbert E. Winlock, Director of the Metropolitan Museum of Art, New York: "An extraordinary demonstration of the way in which masterpieces have gravitated toward America in the last century. A hundred years ago none of the European paintings shown were on this continent, and yet today they are here in such numbers that Director Harshe of the Art Institute has been able to assemble a collection of great works which give a remarkably comprehensive picture of painting, without a single important gap, from the primitives to the moderns. The exhibition marks a new epoch in American appreciation of art."

Mr. Meyric R. Rogers, Director of the City Art Museum, St. Louis: "In addition to its civic and national significance, the Art Institute exhibition is making a tremendous contribution to the well-being of the arts, and those specially interested in them. The difficult problem of an art exhibition in connection with a world's fair has been met in a peculiarly fitting and logical manner. The exhibition as the public sees it is such a smoothly complete collection that it may fail to recognize the tireless genius that brought it into existence. It is a monument not only to the developing artistic taste and judgment of the nation but especially to the outstanding accomplishment of the Director of the Art Institute and his associates. More than any other one thing it makes the Century of Progress Exhibition an event of international importance. It cannot be missed."



"A WOMAN WEIGHING GOLD" BY JAN VERMEER
(DUTCH, 1632-1675). LENT BY JOSEPH
WIDENER, PHILADELPHIA.

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